“Are women stereotyped in adverts on Irish television channels & do Irish women feel the current adverts represent them?”

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September 2017

Submitted to the Department of Marketing, Tourism and Sport School of Business & Social Sciences

Institute of Technology

Sligo

In partial fulfilment for the degree of Master of Science in Marketing of the Institute of Technology Sligo

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ASTRACT

This research is to analyse the level of stereotyping in advertisements on Irish television channels, with particular emphasis on the stereotyping of women. It will also assess the use of a new trend in advertising called pro-female or 'femvertising'. Femvertising is defined by SheKnows Media, as "advertising that employs pro-female talent, messages and imagery to empower women and girls".

Women have more dominant purchasing power, women's economic influence as wealth creators and controllers continues to rise. Women's global incomes are predicted to reach $18 trillion by 2018. Half of all products marketed to men are actually purchased by women (Skey, 2014).

Thus marketing to women is changing, advertising campaigns now need to be diverse and inclusive. This thesis will review what's driving this change and will analyse and assess Irish women perception of its use.

The results revealed that traditional adverts showing women in stereotypical role are still the most dominant adverts on Irish television channels. More adverts show women in the home and in parenting roles then men. There are more adverts with a man as the central character in the advert and there are more adverts with a man's voice over on Irish Television channels. For high cost products and financial products adverts are aimed at and included only men. By contrast women were the main characters in adverts for low cost products. No advert showed a women in the workplace.

The research also found that Irish women are aware of this stereotyping and find it insulting and aggravating. They do not believe that the current adverts show a true portrayal of Irish women and their current role in society. They also believe these adverts negatively impact how women are view in the workplace. They are aware of pro-female adverts and respond well to them and are more likely to purchase products using this style of advertising.

The gender roles that were made many years prior have damaged the culture of today. They affect economy by creating a wage gap between males and females, even when

the job and credentials are the same. They affect the way a person is raised and how they preserve themselves by labelling traits and behaviours as female or male. Gender roles and stereotypes may not seem like much, but the impact that they have will last for many generations to come (Jones, 2016).'

Recommendations are that more companies need to adopt pro-female marketing campaigns but that they should also be authentic. Advertisements need to stop showing women in stereotypical roles and start reflecting modern women and men roles in society. The Advertising Standards of Ireland should also provide guidelines prevent stereotyping and seriously address breeches of these guidelines.

Ads sell much more than products and services. They push values and concepts of what success, family, beauty, happiness, love, femininity and masculinity should look and feel like in today's society (Skey, 2014).

DECLARATION

I hereby certify that I am the author of this entire document and that any assistance I received in preparation for this dissertation is fully acknowledged and disclosed in this document. I have also cited all sources from which data was obtained, words or ideas that are copied directly or paraphrased within the document. Sources are correctly credited according to the accepting standards for professional publication. I declare that this document was prepared by me for the purpose of partial fulfilment of the requirements for the M.Sc. in Marketing programme.

Signed:

Date:

ACKNOWLEDGEMENTS

I would like to offer my gratitude and sincere thanks to my supervisor, Chris Sparks, for his support and guidance. For all his suggestions, advise and his genuine interest and enthusiasm in the writing of this dissertation.

I would also like to thank all of my lecturers throughout the M.Sc in Marketing who assisted me in my studies and offered support and guidance throughout the Masters process.

To all my follow students who have become good friends, thank you for your words of motivation and encouragement.

I would like to thank my supportive husband for understanding the stress and time constraints that are involved with completing a Masters.

Finally, to my two daughters for giving me fresh eyes to view the world though especially, in how women are portrayed in the media and in advertising. I hope that whatever images of women are presented to you in the future, that you remain the confident, brave and kind ladies you are today.

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1.1 Introduction

The purpose of this thesis is to review why and how companies are evolving their marketing strategies to reflect changes in social issues effecting women. The thesis will pay particular attention to the increased use of a new trend in advertising called pro-female / femvertising. These are a new wave of advertisements that are trying to address issues women and girls have in society. It will also review the current literature on the impact of stereotyping women in advertising and will also analyze Irish women's perception of stereotyping in television adverts in Ireland and their awareness of the use of pro-female /femvertising adverts.

In today's world, marketing is changing rapidly. Over the past 60 years, marketing has moved from being product-centric (Marketing 1.0) to being consumer-centric (Marketing 2.0). Today we see marketing as transforming once again in response to the new dynamics in the environment. We see companies expanding their focus from products to consumers to humankind issues. Marketing 3.0 is the stage when companies shift from consumer-centricity to human-centricity and where profitability is balanced with corporate responsibility (Philip Kotler, 2010).

How does this awareness of humankind issues influence how companies are advertising to women? Now more than ever there is an awareness of inequality in general but also specifically between the genders. Issues feminists are highlighting are the fact that there are more men in senior roles in organization and men earn 20% more than women (morganmckinley, 2016). Women are feeling undervalued and are aware that the images used in the media are reinforcing stereotypes.

Research Topic

The continued evolution of Social Marketing coupled with the rebirth of the feminist movement in recent years has seen a shift in the way companies are advertising to women. This thesis will analysis this change in advertising to women on Irish television channels. It will also analyse Irish women's perception of these adverts.

1.2 Research Rationale

In Kotler, Kartajaya & Setiawan book 'From Products to Customers to the Human Spirit, Marketing 3.0' they outline this new change in marketing strategies. "Marketing 3.0 is the stage when companies shift from consumer-centricity to human-centricity and where profitability is balanced with corporate responsibility." (Philip Kotler, 2010).

Are companies and marketers responsible for the stereotyping of women as weak and vulnerable and thus influencing the role women have in society? In the 1970 the Womens' liberation movement thought so.

Throughout the 1970s, feminist groups worked to draw the public's attention to sexual stereotypes in advertising and to change them through protests, product boycotts, letter-writing campaigns and lawsuits (AdvertisingAge, 2003).

This is an area of personal interest for me I work in the technology industry which is dominated by males and often question why there are not more women in technical roles. In 2006 the office I worked in with over a thousand employees was 89% male and the department I worked in 'Technical support' was 98% male.

My heightened awareness of the image of women in media and advertisements and the impact it can have on society has been compounded by the fact that I now have two girls of my own. I have started to see how women and females characters in general, look through their eyes. This thesis will also add to academic research on this topic as it is currently under researched in Ireland.

1.3 Research Problem

There is a shift in the way women are been marketed too, marketers are changing their adverts to reflect real modern women. '…with demographics shifting and society changing, people are pushing back against this sort of monolithic image of femininity…consumer research that says: "Today's millennial female doesn't relate to images of skinny white women eating yoghurt while simultaneously doing yoga and the laundry." And so they change their advertising accordingly.' (Mahdawi, 2016)

Marketing campaigns need to move away from the stereotyping of women as objects that are weak & vulnerable to being more diverse and inclusive of real women and where possible empowering. This thesis reviews this change and will analyse Irish women's perception of the use of this new wave of advertising to women.

1.4 Research Objectives

- Research current relevant literature on the impact of stereotyping of women in advertising.
- Review examples of companies using more realistic and empowering advertising when advertising to women.
- Assess whether or not women are currently being stereotyped in adverts on Irish television channels.
- Assess Irish female consumers perceptive of the use of pro-female advertising campaigns and their awareness of stereotyping.

1.5 Study Overview

Chapter 1

The first chapter of this thesis offers a brief introduction to how marketers are linking social values and concerns with their advertising campaigns, with particular focus on the stereotyping of women in advertising. It outlines the rationale for the research undertaken, identifies the research problems to be addressed and states the objectives of the research. Also included is the timeline for the research and key milestones.

Chapter 2

Chapter two contains a literature review of the current literature published on the topic. With particular emphasis on the stereotyping of women in television adverts and the impact this has on women in society. It also includes a review of the new trends in advertising to women and the influence generation Y is having on the advertising industry.

Chapter 3

The third chapter currently outlines the methodology that will be used to conduct the research and provides a justification for the research chosen. To support the choice of research methods it also highlights previous studies that used similar research tools.

Chapter 4

This chapter includes the analysis and findings from the primary research. It provides a critical review of the data collection and analysis phase of the research and also includes feedback on the focus groups awareness of stereotyping and their thoughts on how it impacts society and how women are viewed in the workplace.

Chapter 5

The final chapter of the dissertation contains my conclusions and recommendations. It includes a number of recommendations for both the Advertising Standards Associations of Ireland (ASAI) and marketers or companies who are advertising to women.

1.6 Timeline for the Research

Timeline for research							
	March	April	May	June	July	August	September
Chapter 1	Agree topic with supervisor	Research topic	Write Introduction				Edit
Chapter 2				Write literature review			Edit
Chapter 3					Write research methods		Edit
Chapter 4					Conduct Interviews and Focus Groups & Online Questionnaire		Edit
Chapter 5						Analysis finding and make recommendations	Edit
General			Write	Write	Analysis	Write & Edit	Edit and Submit

Table 1. Timeline for Research

1.7 Conclusion

This chapter has provided the rationale for conducting the research and the overall aims and objectives of the study. The study was conducted within County Sligo and Roscommon throughout the months of July and August 2017. This chapter also provides an overview of the subsequent chapters. Finally a timeline for the research is provided. This study is intended to enhance existing knowledge in the area of advertising to women.

Chapter 2: Literature Review

2.1 Introduction

In Kotler, Kartajaya & Setiawan book 'From Products to Customers to the Human Spirit, Marketing 3.0' they outline change in marketing strategies. "Marketing 3.0 is the stage when companies shift from consumer-centricity to human-centricity and where profitability is balanced with corporate responsibility." (Philip Kotler, 2010).

A human-centricity approach to marketing should have a positive impact for women as marketers are aware of the purchasing influence women have and due to the revival in recent years of the feminist movement there is also greater awareness of the challenges women face in society and the workplace.

Thus, marketing to women is changing, advertising campaigns now need to be diverse and inclusive. This thesis will review what's driving this change and will analyse and assess Irish women perception of the new trends in advertising to women.

2.2.1 The Dawn of Advertising to Women

According to Philip Kotler 'Advertising is any form of non-personal presentation and promotion of ideas, goods, or services by an identified sponsor (Philip Kotler, 2010).'

'Advertising includes oral, written, or audio-visual message addressed to the people for the purpose of informing and influencing them to buy the products or to act favourably toward idea or institution' (Jaideep, 2016).

As both Kotler and Jaideep state in the above quotes advertising isn't just about selling a product and communicating to a customer it is also about promoting ideas. Traditionally these ideas have been linked with the selling of the product and or brand an example would be L'Oréal 'because your worth it' campaign, while sounding like a positive message intimately and unashamedly so L'Oréal's is staying buy our products 'because your worth it'!

However companies are under more and more pressure to send a positive message and idea as part of their advertising that has not only a favourable impact on the selling of their products but also has a supportive theme for women and or society.

In the late nineteenth century, manufactured good became part of the American marketplace. The industrialisation led to high volumes of consumer's goods, generating competition between manufacturers. The competition resulted in advertisements that would convince consumers to purchase specific items and brands (Hill, 2002).

The start of industrialisation led to the beginning of advertising and the dawn of advertising to women. Women have always been recognised as an important consumer to manufacturers.

For well over 100 years, marketers have targeted women as consumers, almost to the exclusion of men, because since the beginning of brand advertising, women have been the primary purchasers of consumer goods (Hill, 2002).

This statement is still true today, now more than ever the female market is the most lucrative market and has potential for even greater growth.

Women now drive the world economy. Globally, they control about $20 trillion in annual consumer spending, and that figure could climb as high as $28 trillion in the next five years. Their $13 trillion in total yearly earnings could reach $18 trillion in the same period. In aggregate, women represent a growth market bigger than China and India combined—more than twice as big, in fact. Given those numbers, it would be foolish to ignore or underestimate the female consumer (Silverstein & Sayre, 2009).

More recent studies also agreed with this statement. 'Women have more dominant purchasing power, women's economic influence as wealth creators and controllers continues to rise. Women's global incomes are predicted to reach $18 trillion by 2018. Half of all products marketed to men are actually purchased by women' (Skey, 2014).

2.2.2 Difficulties in advertising to women 'the moving target'

In Gilly and Barry's article 'segmenting the Women's market: A comparison of Work-Related Segmentation Schemes' said that 'It is well accepted that the women's market has become more heterogeneous in recent years. With the dramatic rise in married women's labour force participation, the role undertaken by women have expanded beyond that of traditional housewife and mother. Further, the expansion of employment opportunities open to women means that working women are employed in a greater variety of occupations. These developments have led to marketers calling the women's market 'the moving target'. (Gilly & Barry, 2002)

'But Marketers interested in reaching women consumer seem confused as to how to advertise to them' (Gilly & Barry, 2002).

2.2.3 Stereotyping of women in Advertising

The definition of stereotype according to Cambridge dictionary is 'a set idea that people have about someone or something is like, especially an idea that is wrong' (Dictionary, 2017)

In a television-focused study, Schneider and Schneider (1979) concluded that women were seen in more narrowly defined roles than men. (Gilly & Barry, 2002)

Sui and Kai-Ming Au (1997) in their analysis of research done on women in advertising also on television found that the research findings include the following facts:

- Over 80 per cent of voice-overs are male
- Women are often depicted as housewives, mothers and / or sex objects and
- Females are shown as product users whereas males are usually shown in roles of authority.

Twenty years later do these statistics still reflect the current television advertisements on Ireland channels?

Generally, women are shown traditionally as purchasers of low unit price items and as homemakers rather than as modern, career persons (Siu & Kai-Ming Au, 1997).

Sui & Lai-Ming Au ask 'have marketers responded appropriately to this change in the workplace in their communications to female consumers?'

Their study found that despite the change in women role in society 'that advertisements in both China and Singapore still portrayed women as inferior and dependent' (Siu & Kai-Ming Au, 1997).

In general, women have been described as weak, nurturing, dependent, indecisive, and emotional; on the other hand, men have been characterised as strong, independent, competent, and stubborn (Theodoridis, et al., 2013).

Considering the enormous power that women wield in the market place, the role of women in advertisements is not commensurate with women as a powerful group (Levy, 2007).

Despite companies recognising the importance of advertising to women, their portrayal of women in advertising, their objectification of women and stereotyping of women roles in adverts versus males' roles continues to be default marketing model for companies and a bone of contention with many of their female consumers.
A recent example of this is the Clarks going back to school shoes debacle. In her article in the Irish Times (O'Connell, 2017) 'what I learned while shopping: Girls are babes. Boys are leaders' Jennifer O'Connell wrote 'The unfortunate fact is that sexist and gendered marketing is everywhere – never more so than during back to school.' Clark's shoes has been forced to withdraw a pair of school shoes it called "Dolly Babe", amid accusations of sexism. What made it particularly shocking is that the equivalent pair for boys was called "Leader". "It is almost beyond belief that in 2017 a major company could think this is in any way acceptable. Shows what we are still up against," the Scottish first minister, Nicola Sturgeon tweeted. "We are working hard to ensure our ranges reflect our gender-neutral ethos," Clarks told the BBC, after it had withdrawn the shoes. "We apologize for any unintended offence caused." (O'Connell, 2017)

Although women control spending in most categories of consumer goods, too many businesses behave as if they had no say over purchasing decisions. Companies

continue to offer them poorly conceived products and services and outdated marketing narratives that promote female stereotypes (Silverstein & Sayre, 2009).

2.2.4 Impact of stereotyping of women in Advertising

Does Stereotyping of women in traditional roles still exist? And does it impact society? It does on both counts according to the UN High Commissioner for Human Rights Navi Pillay.

'Cultural attitudes and gender ideologies frequently regard women as subordinate to men, or dictate that men should control women," said Navi Pillay,. "These attitudes may be so widely and deeply held within the community that they are almost invisible – except in their effects. For they perpetuate discrimination, violence and humiliation (OHCHR, 2014)'.

Do the images of women in the media influence this stereotyping?

According to the theory of self-socialization, adolescents base their behaviours on ideal role models in the media. They seek out information actively to monitor and change their own behaviours to fit in with their ideal gender images (Leung Ng & Chan, 2014).

Advertising, as a powerful socializing agent, has the potential to shape consumer interest (Leung Ng & Chan, 2014).

Can advertising shift society's views of stereotypes? 'We brainwash children to think that being "sensitive" is for girls, that real boys are brave and bold and disruptive. Even before a child can read, we are shaping how they see themselves, how they see their gender' (O'Connell, 2017).

Another impact of advertising on society involves the increased acceptance of the objectification of women. Reports indicate that both men and women were more willing to accept sexual aggression against women and were more willing to accept gender role stereotyping after viewing advertisements portraying women as sex objects (Levy, 2007).

'The gender roles that were made many years prior have damaged the culture of today. They affect economy by creating a wage gap between males and females, even

when the job and credentials are the same. They affect the way a person is raised and how they preserve themselves by labelling traits and behaviours as female or male. Gender roles and stereotypes may not seem like much, but the impact that they have will last for many generations to come (Jones, 2016).'

Kibourne (1990) found that both men's and women's perceptions of women's abilities as managers were negatively skewed after viewing advertisements that depicted women in stereotypical roles.

Does the stereotyping of women in advertisement also have a negative impact on how they are perceived in the workplace?

Results of an observational study on males and females roles portrayals in magazines and on television advertising was done in 1980 and found that overwhelming 'advertising still portrays women in traditional roles. One of the most important findings is that women are rarely depicted as authority figures' (Whipple & Courtney, 1980).

Are companies and marketers responsible for the stereotyping of women as weak and vulnerable and thus influencing the role women have in society? In the 1970 the women right movement thought so.

Throughout the 1970s, feminist groups worked to draw the public's attention to sexual stereotypes in advertising and to change them through protests, product boycotts, letter-writing campaigns and lawsuits (AdvertisingAge, 2003).

An example of this was the Ladies Home Journal Sit In '*Fed up with the way that male-run magazine Ladies' Home Journal portrayed women, a group of activists decided to stage a sit-in. On March 18, 1970, approximately 100 women stormed the magazine's office, refusing to leave for 11 hours. Among their list of demands for the magazine, was that they wanted to see an all-female editorial staff dictating the content. While then editor in chief John Mack Carter refused to resign, he did agree to let the protesters produce a section of an issue, which appeared on newsstands that August. A mere three years later, senior editor Lenore Hershey took over as editor in chief of the magazine* (Gibson, 2011)'

Sui and Kai-Ming Au's (1997) research on how women are stereotyped in advertising found that 'over 97 per cent of the commercials use male central characters in men's products and men are portrayed as much more active in sport'.

Women are often depicted as dependent, inactive and young, while men are used as voice-over and portrayed as active and independent. Females occupy roles of either the housewife or mother, and are underrepresented in advertisements (Siu & Kai-Ming Au, 1997).

2.2.5 Women attitude to stereotyping in advertising

Lundstrom and Sciglimpaglia (1977) surveyed both men and women concerning their attitudes towards sex role portrayals in advertising and found women hold more critical attitudes than men. Further, the women who were most critical tended to be more articulate and influential, younger, better educated, higher status, and had rejected the values and stereotypes of the more traditional role of the women's place in society (Gilly & Barry, 2002).

In a study of preferences for Women's roles in advertising, Ducker and Tucker (1977) found no significant differences between independent, pro-feminist college women and other college women who were not independent or pro-feminist on their reaction to women's roles in advertisements.

In a study on women's attitudes to advertising published in 'the Professional Homemaker' in 1980, when asked about the emphasis on working women in commercials, 48 percent of the homemakers felt they had emphasized the right amount while 34 percent felt there was too much emphasis on working women (Gilly & Barry, 2002).

While progress has been made in expanding the roles of women portrayed in advertising, researchers appear to agree that further progress is needed before women enjoy the same diversity of roles as portrayed be men in advertising (Courtney and Whipple 1983).

Less consistency emerges from the research concerning women's attitudes toward their portrayal in ads. It can tentatively be concluded that women are less than

satisfied with women's role portrayal in ads, but it is not clear if this dissatisfaction translates into less effective results from that advertising (Gilly & Barry, 2002).

Women tend to be more sensitive to the female portrayal in advertising, they do not believe that they are depicted rationally in advertising, and this is why they sometimes report negative attitudes. Females do prefer to be portrayed with realistic and equal images in advertising, and this possibly leads to positive reactions towards the ads. In fact women are offended by ads depicted negative females portrayals (Theodoridis, et al., 2013).

In Therodoridis, et al., (2013) research using focus groups 'Female participants generally agreed that women, despite social change, are still represented in a stereotypical manner in advertisements.'

Therodoridis, et al., (2013) findings conclude that 'women expressed more negative attitudes towards sex role portrayal in advertising, while they also had more negative attitudes towards stereotypical advertisements than men. The age of the respondents is also of interest, given that differences exist in general attitudes towards stereotypes in advertising and in attitudes towards specific stereotypical advertisements within respondents of the same sex'.

Therodoridis, et al., (2013) also found that 'Younger men and women tend to differ (from older men and women) in their attitudes, on the one hand, younger men consider women equal and that is why stereotypical representation of them produces a more negative attitude than their older counterparts; at the same time, young women, who have not experienced the evolution of the feminist movement are less concerned with the possibility of them being stereotyped.

Is this statement reflective of women in Ireland today?

Therodoridis, et al., (2013) conclude that 'generally, when women are targeted by an advertisement, the use of any type of female stereotypes (women in decorative roles, women in traditional roles, and women in non-traditional roles) should be avoided, as it would lead to a negative attitude towards the ad.

So what imagine of women in advertisements works? Findings from Leung and Chan's study 'Do females in advertisements reflect adolescents' ideal female images? Found that when interviewees reviewed three adverts that depicted an elegant women,

a strong women and an urban women 'Female interviewees aspired to be like the elegant women, identified with the urban sophisticated female and rejected the strong women in the ads. Male interviewees appreciated the urban sophisticated female but rejected the strong women' (Leung Ng & Chan, 2014).

Most female interviewees chose the urban sophisticated female or the elegant female as most closely representing their ideal female image. Female interviewees aspired to be like the elegant female because the mature woman enjoyed success in both her career and her family life two goals that the interviewees sought. She was also attractive in her physical appearance. She represented an ideal self-image that interviewees wanted to achieve in the future (Leung Ng & Chan, 2014).

Comparatively few females' interviewees selected the strong woman as their ideal female image. Most of them chose to separate their self –concept from the aggressive girl (Leung Ng & Chan, 2014).

In Eisend, Plagemann and Sollwedel article 'Gender Roles and Humour in Advertising: The Occurrence of Stereotyping in humorous and Non-humorous Advertising and its Consequences for advertising Effectiveness' they founds that 'Women evaluate gender portrayals more favourably and as more credible in humorous ads than in non-humorous ads, particularly when non-traditional stereotyping instead of traditional stereotypes are used (Eisend, et al., 2014).

How should advertiser segment women demographics, psychographics, or a combinations of the two? Employment status is less meaningful segmentation base than psychographic segmentation suggests that women's mind sets are more important than their behaviour in explaining attitudes toward advertising messages (Gilly & Barry, 2002).

When analysing what ads women favoured (Gilly & Barry, 2002) found that adverts depicting women in a career or a generic ad were favoured over a homemaker ad, with the career advert only slightly more effective than the generic advert.

2.3.1 The impact of the Women's Right Movement on advertising to women

While the current trend of using advertising to address women's issues such as equal pay (Budweiser) and to combat traditional stereotyping of women is definitely ground breaking in its own right with the use of transgender models (H&M), real women as models (Dove) and a female boxer as a model (Pantene), however the link between the feminist movement influence on advertising isn't new.

Women's rights movements originated in the 1800s, but only in the 1960s and 1970s after influence from the Civil Rights Movement did a wave of women's rights activists successfully gain enough momentum to gain recognition as the true Women's Movement (Pandhe, 1988).

Media representations of women was also a topic that was much discussed during the Women's Movement in the 1960s. Advertisements during this time were depicting women as picture perfect housewives, which became quite damaging to the fragile and impressionable American women. Once the Women's Movement began, however, magazines, such as Reader's Digest, Ladies' Home Journal, Woman's Home Campaign, and Life Magazine started supporting women's rights and equality (Walker, 1998).

Betty Friedan's 1963 book "The Feminine Mystique" included a detailed, blistering critique of women's images in advertising. Ms. Friedan's influence, along with the passage of the 1963 Equal Pay Act and the Civil Rights Act of 1964, whose Title VII prohibited discrimination in employment based on sex, forced society to re-evaluate the status of women in the workplace and drew attention to their representation in the media (Stein, 2003).

This spurred a number of pro feminist adverts such as the 'Virgin slims' Cigarette advert 'you've come a long way baby' introduced in 1968, it was the first cigarette advert targeting women. Prior to this cigarettes advertisements were only marketed to men and if women appeared in the adverts they were there to make the men in the ads appear more masculine by playing submissive roles. An example is Camels 'one of a kind advert' where a women is dressed in a swimsuits with her arm around a man who

is fully clothed smoking a Carmel cigarette, she is smiling at him while he is looking at the camera!

2.3.2 The revival of the feminism movement: 'Women rights are human rights'

'Often incorrectly labelled as man-haters or lesbians, feminists and their movement were believed by many to be a relic of the 1960s (Prichard, 2012)'.

In the 1980s and 1990 feminism was almost a dirty word with most of society, women included preferring to live in denial and believe that a few women in a company, office or government was equality.

'I've lost count of all the times I've been told that feminism is dead. I've even found myself described as a "post-feminist" writer, as if I were one of the survivors of a lost golden age. But now feminism is back, and in such a big way that I can't help wondering how all those doomsayers are feeling (Smith, 2013)'.

'Even though there has been a transformational amount of social change in women's lives since 1960, gender equity and social justice are still far from a reality, which is why feminism is — and will remain — relevant to twenty-first century life (Arditti, 1990)'.

However the new wave of feminism is not just about equal rights and opportunities for women is also include human rights issues.

'Women's rights are human rights. Twenty-first-century feminism is about girls' education, safe contraception and abortion, freedom from sexual and domestic violence, and the right to enjoy public space. It's a vibrant and radical manifesto for a supposedly defunct movement (Smith, 2013)'.

The rise of feminist activism has also seen women's rights campaigners working in conjunction with other social justice movements.

'Operating in solidarity with human rights groups People & Planet and War on Want, UK Feminista launched a high profile campaign against brands with a shameful track record of sweatshop abuse. Previous protests have successfully resulted in Nike offering $1.8 million in compensation to its factory workers (Prichard, 2012).'

This coming together of people supporting women and human rights was seen the day after the inauguration of Donald Trump as 45th president of the United States. Almost three million women and men marched on the streets nationwide to show their rejection to the demonstrated sexism, xenophobia and Islamophobia of the new American president.

'This diverse coalition came out not just to protest Trump's agenda but to state that women's rights are human rights, and that the president of the United States is obliged to respect the rights of migrants, Muslims, Latinas and Latinos, people with disabilities and the LGBT community – under domestic and international law (Estévez, 2017).

'Feminists have finally achieved something the movement has struggled to do for decades: bring together Black, Latino and Indigenous women, the LGBT community, environmental activists, and many others groups under one umbrella (Estévez, 2017).'

2.4 Social Marketing and its impact on advertising to women

Social marketing was "born" as a discipline in the 1970s, when Philip Kotler and Gerald Zaltman realized that the same marketing principles that were being used to sell products to consumers could be used to "sell" ideas, attitudes and behaviours. Kotler and Andreasen define social marketing as "differing from other areas of marketing only with respect to the objectives of the marketer and his or her organization. Social marketing seeks to influence social behaviours not to benefit the marketer, but to benefit the target audience and the general society" (Weinreich, 2006).
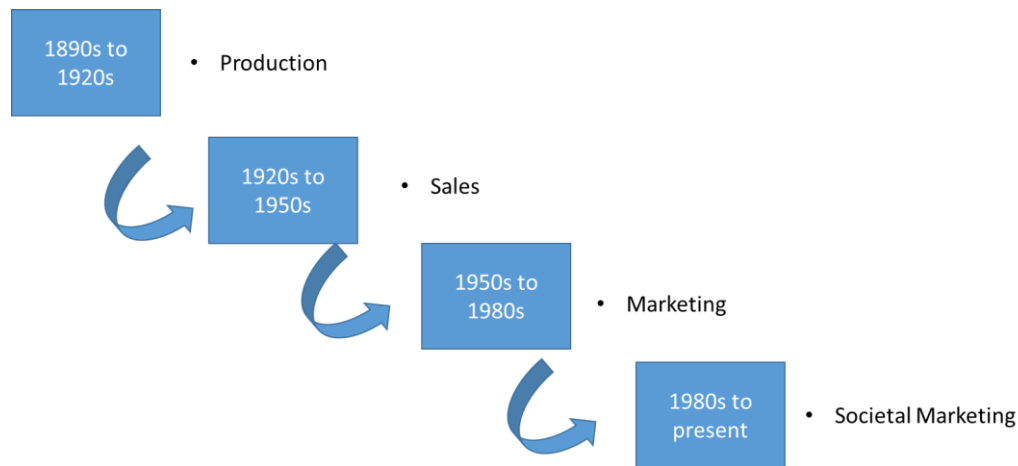
Graph 1. The evolution of marketing (Enright, 2002, p.446).

In the last decade companies and marketers have focused on addressing environmental issues and developing Corporate Social Responsibility polices to align with their customers environmental concerns. However, more recently this focus is shifting to another social value that is a hot topic in today's society which is the negative effects of traditional stereotyping of women in advertising.

In our postmodern era, social conditions are complex, and so are the marketing environments of competing organisations (Kates & Shaw-Garlock, 1999).

More-over, damning feminist critique of advertising has entered popular speech (Kates & Shaw-Garlock, 1999).

The evaluation of effective, socially responsive advertising has received increased attention during the last decade because of the growing concern over the negative side effects of some advertising campaigns (Whipple & Courtney, 1980).

This has led to a significant change in marketing to women in recent years with some companies such as P&G leading advertising campaigns to try an address social issues that are negatively impacting women and adolescence girls. An example of this is their 'Always' campaign called 'like a girl'. The video advert challenges people's stereotypical perception of what it's like to 'run like a girl', 'throw like a girl' and 'fight like a girl'. They are trying to change what has been seen as a derogatory comment 'like a girl' to a positive one and encourage adolescent girls to see themselves in a more confident imagine.

'We set out to champion the girls who were the future if the brand' says Judy John, Chief Executive Officer/Chief Creative Officer of Leo Burnett Canada. 'Girls first come in contact with Always at puberty, a time when they are feeling awkward and unconfident-a pivotal time to show girls a brand's purpose and champion their confidence'. (John, 2016)

With the help of research, advertisers will be able to create commercials that are both effective and socially responsive (Whipple & Courtney, 1980).

Loosely speaking, individuals are said to belong to the same culture when they interpret the world in a broadly similar way and can express thoughts and feelings in such a way as to be understood. (Kates & Shaw-Garlock, 1999)

Culture also includes the organization and regulation of social practices, and it influences conduct by setting out the rules, norms, and conventions of social order (Foucault 1980).

Theodoridis, et al., (2013) refers to the necessity for advertisers to continuously monitor and document the ever changing social processes in countries of interest, since the social climate and the resulting predispositions of consumers can have a direct and measurable impact on attitudes towards specific advertisements'.

Once companies wake up to the potential of the female economy, they will find a whole new range of commercial opportunities in women's social concerns. Women seek to buy products and services from companies that do good for the world, especially for other women. Brands that—directly or indirectly—promote physical and emotional well-being, protect and preserve the environment, provide education and care for the needy, and encourage love and connection will benefit (Silverstein & Sayre, 2009).

2.5 Millennials (Generation Y) and their influence in driving the shift toward increased female diversity in advertisements

Traditionally, women have been positioned within discourse as relegated to the home, yet during the last few decades, feminist critique of the domestic role has entered mainstream social discourse. As women have crossed the boundary from the domestic

sphere to the professional arena, expectations and representations of women have changed as well. (Kates & Shaw-Garlock, 1999)

Futher, in some discourses, the stereotypic character traits attributed to women have shifted from weak and dependent to strong and autonomous. (Kates & Shaw-Garlock, 1999)

Ads now incorporate aspects of the broad social cultural shifts in women's lives. (Kates & Shaw-Garlock, 1999)

'Fifty years ago, a company could be successful marketing only to WASPS (White Anglo-Saxon protestants), since they represented the majority of the consumer market. Today the market is decidedly different and if trends continue, today's minority groups will actually make up the majority of the population sometime around 2040'. (Caine, 2012)

This in part is due to the coming of age of the Generation Y also referred to as the Millennials.

The Generation Y / Millennials are the generation born between 1982 and sometime in the early 2000's. Generation Y / Millennials are regarded as the first global generation and they share more overlapping values and characteristics across cultures then any before them. This generation will drive the next shift in consumer buyer behaviour, if companies are going to continue to align with consumers social values then they need to understand Generation Y / Millennials and their social values.

It is well documents that Generation Y have a heightened awareness for social issues inequality, climate change, immigration, poverty and healthcare are just a few off these. Speaking of younger Millennials, innovation analyst Jeremy Finch wrote on the Co.Exist site that they have "the weight of saving the world and fixing our past mistakes on their small shoulders".

In Daphne Kasriel-Alexander's article on 'Top 10 Global Consumer Trends for 2016' she also remarks on the continued trends in 2016 of 'trying to change things for the better is becoming a more mainstream priority'. She also recognised the impact Gen Y and their social values are having on consumer buyer behaviour. 'Younger consumers in particular are seen as being at the helm of a crusade to embrace social causes.

Millennials (Gen Y) especially …want brands they buy to behave responsibly'. (Kasriel-Alexander, 2016)

Author Laura Arrillaga-Andreessen notes that they are united in wanting to do more than acquire material riches and measure success by their ability to transform the lives of others. Their question is not "What do I want to be when I grow up?" but "How will the world be different because I lived in it?"

Marketers will not only have to align their strategies to the social values of Generation Y but also to the shift in the make-up of the next wave of consumers as Generation Y is a diverse group 'it should be no surprise that Millennials are the most ethnically and racially diverse generation in American history. As of 2008, 58 percent of Millennials are reportedly white or Caucasian and 42 percent were a minority. And it is estimated that because of ongoing immigration, by the year 2020 these numbers will be 56 to 44 percent.' (Yingling, 2016)

2.6.1 Changes in the way women are represented in advertisements: Pro-female / femvertising adverts

In 1997 Sui & Kai-Ming Au said 'One possible outcome of the increasing economic importance of women is that past strategies aimed at capturing the women's market by a traditional approach, which centred the role if women on nurturing and family, may not be appropriate. New strategies may be required to position the products in conformity with the modern role of women'.

Twenty years later these new stratagy have materialised but are traditional advertisment to women still more dominated then adverts that try and dipict women in modern roles?

 'Advertising's approach to women is changing , but some of the old stereotypes which many 'new women' find annoying are going to keep on appearing in ads – because they sell,' says Jennifer Stewart Vice President and Director of research for Ogilvy and Maher in an article in Marketing News. (Stewart, 1978)

With the advent of new phases such as 'femvertising' you would be forgiven for thinking the above quote was from recent publication but it was actually written 1978.

There is a shift in the way women are been marketed too, marketers are changing their adverts to reflect real modern women. '…with demographics shifting and society changing, people are pushing back against this sort of monolithic image of femininity…consumer research that says: "Today's millennial female doesn't relate to images of skinny white women eating yoghurt while simultaneously doing yoga and the laundry." And so they change their advertising accordingly.' (Mahdawi, 2016)

2.6.2 Femvertising

Femvertising is defined by SheKnows Media, as 'advertising that employs pro-female talent, messages and imagery to empower women and girls'.

The most effective femvertisements broaden and diversify representations of women and womanhood with more realistic and accurate reflections (Hurlbutt, 2017).

The negative sentiment related to thin advertising imagery in fashion has sparked a counter movement in the marketing world; 'real women in advertising'. (Aagerup, 2011)

Unilever's cosmetic brand Dove campaigns are probably the best known for using real women in their advertising and trying and breakdown the perception of what we have previously been told was beautiful. They also have launched a Dove self–esteem project aimed at young girls such as the Dove 'change one thing' campaign, the aim is to encourage young girls to realise they don't need to change one thing about themselves. Similarly Netflix, recently launched a campaign called 'Rules for the Modern Woman', which mocks old-fashioned views of how women should behave.

Dove launched the "Campaign for Real Beauty" in 2004, in response to the findings of a major global study, The Real Truth About Beauty: A Global Report, which had revealed that only 2% of women around the world would describe themselves as beautiful (Etcoff, Orbach, Scott, & D'Agostino, 2004). The main message of the Dove campaign was that women's unique differences should be celebrated, rather than ignored, and that physical appearance should be transformed from a source of anxiety to a source of confidence (Celebre & Waggoner Denton, 2014).

In their article 'The good, the bad and the ugly of the Dove Campaign for Real Beauty' Celebre and Waggoner Denton review both the praise the campaign has had and why it has also had some criticism. After all, advertisings ultimate goal is to sell and could Dove playing on the knowledge that women compare themselves to adverts still negatively impact women who don't look like the so called 'real women' in their campaign. They also highlight the conflicting advertising Doves parent company Unilever has used to sell some of its other brands such as 'Axe' (also known as Lynx) who are well known for the objectification of women in their ad such as 'bow chicka wow wow' and a product called 'Fair and lovely' a skin lightening cream marketed to Indian women who want a fairer complexion!

These brands promote messages that are in direct contradiction to the message that Dove is attempting to promote, which is positive body image (Celebre & Waggoner Denton, 2014).

Femvertising works best when female empowerment is not being seen as a fad or a talking point but a robust and relevant part of a company's mission and is also clearly linked to their products or services. The 'Always' 'Like a girl' campaign is a good example if this.

Always has made it their mission to champion girls' confidence, noting that when puberty hits, girls' self-esteem typically plummets. They partner with the United Nations, the Olympic Committee, and Ted to that end (Hurlbutt, 2017).

Ads sell much more than products and services. They push values and concepts of what success, family, beauty, happiness, love, femininity and masculinity should look and feel like in today's society (Skey, 2014).

SheKnows conducted a femvertising survey to understand perceptions on pro-female adverts.

- 94% believe portraying women as sex symbols in adverts is harmful
- 92% are aware of a least one pro-female ad campaign
- 52% have bought the product because they liked how the brand and their advertising portrayed women
- 45% have share via social media an advertisement with a pro-female message

- 51% like these advert as they believe it helps break down gender – equality barriers
- 62% think any adverts can enter the pro-female ad space

They also asked woman what message or tips they would like to give to company / marketers these included:

- More women in diverse situations and roles
- It's important to see someone like yourself represented – you can't be what you can't see
- Don't be diverse for brownie point do it because all women deserve respect

When asked about advertisers responsibility to the next generation

- 91% of respondents believe how girls are portrayed in advertising has a direct impact on girls self-esteem
- 81% said pro-female adverts are important for younger generations to see
- 71% believe brands should be held responsible for using their adverts to promote positive messages to women and girls

Are these findings reflective of Irish women's perception of pro-female adverts?

2.7.1 Depiction of women in society – should advertisers challenge stereotypes?

It seems like women reward imagery that is attractive enough to provide them with something to which they can aspire, but not so attractive that the ideal becomes unattainable (Aagerup, 2011).

According to Whipple's and Courtney's research on consumer perception of women roles in TV ads, customer do prefer to see advertising that is a truer reflection of real women stating that 'All respondents agreed that the traditional on-air ad is, by far, the most irritating of the six commercials tested' also 'they agreed that the progressive styles tested were less insulting to women and less irritating than the traditional portrayals' (Whipple & Courtney, 1980).

2.7.2 Move towards athletic physique – do women prefer to see a women with a strong healthy body vs skinny model?

In May 2017 the French passed a law that models will have to show a medical certificate proving they are a health weight this is similar to legislation already passed in Italy and Spain.

'Doctors are urged to pay special attention to models' body mass index, a calculation taking into account age, height and weight. Under World Health Organisation guidelines an adult with a BMI below 18.5 is considered underweight, 18 malnourished, and 17 severely malnourished. The average model measuring 1.75m (5ft 9in) and weighing 50kg (7st 12lb) has a BMI of 16' (Gayle, 2017).

This consist use of unrealistic body images in adverting to women has a negative impact on women especially young impressionable adolescent women which can lead to problems such as body image dissatisfaction, anorexia, bulimia, and depression.

Girls and young women have been shown to be extremely influenced by images showing exceptionally thin female models and the extreme advertising imagery of the fashion world leads to negative effects on women's health and self –esteem (Bissell & Rask, 2010) .

Aagerup in his article on 'The influence of real women in advertising on mass market fashion brand perception' concludes that 'The ideal user (in an advert) should thus not only be attractive, but she must also fit the product type'. He also states that 'This hypothesis implies that the ideal user may only enhance both product and ad-based evaluations if the product's characteristics 'match-up' with the image conveyed by him or her'. (Aagerup, 2011)

Self-image congruence when customers perceive a match between their own personalities and that of a brand (Aagerup, 2011).

Do customer react positively to a more feminist friendly portrayals of women in advertising?

Aagerup research concluded that using over weight models in a female fashion advert negatively impact the desirability of the product.

The standout result is that the overweight model is detrimental to fashion brands…the overweight model makes the brand seem dull and mannish… (Aagerup, 2011).

In 2011, Ben Barry of Cambridge University surveyed 3,000 women across the U.S., U.K., and Canada, and found that women are much more likely to buy clothes when the models look like them. "The vast majority of women significantly increase purchase intentions when they see a model that reflects their age, size, and race. If you speak to consumers on the street about my research, nobody is surprised – consumers are light years ahead of the fashion industry in that they want to see diversity," said Barry. Additionally, his research showed the following results:

- Women increased their purchase intentions by more than 200% when the models in the mock ads were their size
- Women increased their purchase intentions by over 175% when they saw models who reflected their age
- Black women were 1.5 times more likely to purchase a product advertised by a black model

This research shows that although women do want to buy into the dream that apparel marketing creates, they also want it to be an attainable dream. They want to be able to picture themselves actually living in their new clothes, not just posing. Smart apparel marketers can use this psychological research to carefully choose a selection of diverse, happy, natural-looking models that women will respond to. (Barry, 2012)

2.7.3 Criticism of the use of female diversity in advertising

H&M released a commercial for their 2016 fall collection that celebrates women of all types and features two women kissing along with a cameo from transgender actress and model Hari Nef. Backed by Lion Babe's cover of "She's a Lady" by Tom Jones, the advert features women who are – according to H&M – "Entertaining, opinionated, off-beat and fearless. Bad-ass, independent and free-willed." (Fitzgerald, 2016)

While this advert received praise '…this ad is brilliant. A multinational brand putting major marketing money into celebrating the sort of women that you don't often see celebrated on screen is incredibly powerful'. (Mahdawi, 2016)

But, it also sparked controversy and backlash from some groups. 'Puritanical Christian group One Million Moms has launched a boycott of H&M after mistaking a Muay Thai fighting champ for a transgender woman. The right-wing pressure group, renowned for its ridiculous string of anti-LGBT boycotts, threatened the fashion chain in a release this week over latest fashion ad 'She's a Lady'.' (Fitzgerald, 2016)

Which begs the question can a product or company using pro-female or diversity marketing still appeal to its stereotypical target market?

2.7.4 Gender Fluidity

In her article 'Top 10 Global Consumer Trends for 2016' Alexander also highlight the new trend in gender blurring or gender fluidity. 'For many consumers, the quietly confident smile of Caitlyn Jenner—formerly Bruce— on the June cover of Vanity Fair, signalled the "coming out" of an acceptance of gender fluidity.' (Kasriel-Alexander, 2016)

Recognising the need for more gender fluidity has led retailers & manufacturer to change how they classify their products and departments. 'For the first time last October, the Disney Store labelled all Halloween costumes "for kids", also switching to generic tags on backpacks and lunchboxes. Amazon no longer uses gender-based categories for children's toys.' (Kasriel-Alexander, 2016)

According to Jim Silver of toy review website TimetoPlaymag.com: "The industry's learned that you shouldn't be labelling for a specific gender. There are so many girls who want to be Iron Man and Captain America, and boys who want to play with Easy-Bake". This new acceptance of gender fluidity is also apparent in store layouts. 'The second-largest US discount retailer, Target, has decided not to divide signs by gender in departments like toys, home and entertainment'. (Kasriel-Alexander, 2016).

Perhaps contributing to H&M's success is the fact that nearly 80% of the company's employees, 77% of store managers, and 44% of country managers are women. So are seven of the 11 board members (Silverstein & Sayre, 2009).

2.8 Conclusion

This chapter reviews the existing literature in relation to the stereotyping of women in advertising. It highlights previous research findings and outline the influence societal changes has on marketing and advertising. It also discusses the impact the feminist movement has on advertising and discusses the other key themes included in the study.

Although it may have been acceptable fifty years ago to think of and speak about women exclusively in their domestic and childbearing roles, it is now deemed unacceptable to do so. The cultural position of ads that represent women has been shifted to a radically changed ideological context (Kates & Shaw-Garlock, 1999).

It also discusses the influence the media and advertisements in particular can have on society and how women are viewed.

No doubt, advertising can have a negative impact on how women are perceived in this culture. Alternatively, advertisements have the power to carry more positive societal messages. People become socialised by the messages they receive (Levy, 2007).

The Following chapter will provide a justification for the research methodology utilised in this study.

Chapter 3: Research methodologies

3.1 Introduction

This chapter provides an explanation of the research methodology used in this study. An academic framework for the use of qualitative and quantitative research methods selected are considered. The limitations of the research will be outlined and finally any ethical considerations will be discussed. This research will be carried out in line with IT Sligo's and ESOMAR research guidelines.

3.2 Research Methodology

Research Methods are the tools and techniques for doing research. Research is a term used liberally for any kind of investigation that is intended to uncover interesting or new facts (Walliman, 2011).

The subject of this research is to understand how women are depicted in television adverts in Ireland, with particular focus on adverts including a pro feminist message. These adverts are classified as 'femvertising'. SheKnows Media defines femvertising as advertising that employs pro-female talent, messages, and imagery to empower women and girls.

Research is a very general term for an activity that involves finding out, in a more or less systematic way, things you did not know. A more academic interpretation is that research involves finding out about things that no-one else knew either. It is about advancing the frontiers of knowledge (Walliman, 2011). This research will add to the literature on this topic and will also include analysis of new areas in advertising.

In his book 'Research Methods the basics' (Walliman, 2011) describes feminist research as '*more of a perspective than a research design that involves theory and analysis that highlight the differences between men's and women's lives. Researchers who ignore these differences can come to incorrect conclusions.*' This will be taken into consideration during this research while the focus is to understand how women

are portrayed in adverts the research will also be balanced by including the same analysis for men in adverts.

When referring to feminist research (Walliman, 2011) also states that 'no specific methods are seen to be particularly feminist, but the methodology used is informed by theories of gender relations'. This is true of this research as it includes the topic of stereotyping of women in the media and how this impact how women are viewed in society and the workplace.

He also concludes by stating that 'although feminist research is undertaken with a political commitment to identify and transform gender relations, it is not uniquely political, but exposes all methods of social research as being political' (Walliman, 2011).

Thus a feminist research approach is guided by understanding that gender experience biases the researchers and the individuals contributing to the research. Also that social cohorts regarding all dimensions of social and economic life differs in part because of their gendered identity. The quantitative and qualitative methods applied in this research are to find out what is happening in social situations as a result of how women are portrayed in advertisements and are developed with these guiding principles of researcher bias in mind.

3.3.1 Research approach

Research is about acquiring knowledge and developing understanding, collecting facts and interpreting them to build up a picture of the world around us, and even within us. It is fairly obvious then, that we should hold a view on what knowledge is and how we can make sense of our surroundings (Walliman, 2011).

The purpose of this study is to assess the depiction of women in television adverts in Ireland, with particular focus on adverts including a pro feminist message called 'femvertising'. Also to understand how the women in these adverts are perceived by women in Ireland. To do this the use of both qualitative and quantitative research methods is necessary.

Research, particularly when about human beings, often combines the examination of both qualitative and quantitative data (Walliman, 2011).

To assess previous research on advertising to women and how women have been depicted in adverts historically, the research method used for this will be secondary research by way of a literature review.

Secondary data is useful not only to find information to solve our research problem, but also to better understand and explain our research problem (Ghauri & Gronhaug, 2005).

To capture the current way women are depicted in television adverts in Ireland the research method used will be quantitative research by way of data collection by categorizing a sample of current television adverts shown on Irish television channels.

Following the analysis of the quantitative research I will discuss the findings in focus groups to understand how women in Ireland perceive these television adverts and the women in them.

3.3.2 Qualitative Research

People's judgements, feelings of comfort, emotions, ideas, beliefs etc. can only be described in words. These record qualities rather than quantities, hence they are called qualitative data (Walliman, 2011).

'Qualitative research is primarily exploratory research. It is used to gain an understanding of underlying reasons, opinions, and motivations. It provides insights into the problem or helps to develop ideas or hypotheses for potential quantitative research. Qualitative Research is also used to uncover trends in thought and opinions, and dive deeper into the problem.' (Wyse, 2011)

As the research problem outline a key area of this research is to understand Irish women's understanding and view of stereotyping of women in adverts and to also capture their opinion on whether or not it impacts society and how women are viewed in the workplace. This will be captured using qualitative research through the use of focus groups.

3.3.3 Quantitative Research

Quantitative research is used to quantify the problem by way of generating numerical data or data that can be transformed into useable statistics. It is used to quantify attitudes, opinions, behaviours, and other defined variables – and generalize results from a larger sample population. (Wyse, 2011)

The most common sources of quantitative data include:

- Surveys, whether conducted online, by phone or in person. These rely on the same questions being asked in the same way to a large number of people;
- Observations, which may either involve counting the number of times that a particular phenomenon occurs, such as how often a particular word is used in interviews, or coding observational data to translate it into numbers; and
- Secondary data, such as company accounts. (skillsyouneed.com, 2017)

This study will use observation to capture quantitative data on how women are presented in television adverts. Adverts will be classified as either traditional, progressive or femvertising. These differ from Progressive adverts in that they directly address female equality issues. Adverts will also be observed to collect and categories data that will assess whether or not women are being stereotyped in current television adverts in Ireland.

The objective of this research is to capture statistically how women are depicted in adverts and also find corrections between the type of adverts, how their characters are portrayed and the gender used in the advert.

3.4 Creating a data set

Classifications and comparison are essential parts of any type of data analysis (Ghauri & Gronhaug, 2005).

Data can be measured in different ways depending on their nature. These are commonly referred to as levels of measurement – nominal, ordinal, interval and ratio (Walliman, 2011).

Nominal measurement is very basic – it divides the data into separate categories that can then be compared with each other. By sorting out the data using names or labels you can build up a classification of types or categories. This enables you to include or exclude particular cases into the types and also to compare them (Walliman, 2011).

For this study data will be collected using the below tables and definitions to generate a nominal data set that can be sorted and compared. Finding will be compared to Jane Levy findings from a similar study.

Traditional role of women in ad (Jane Levy)	Traditional role of men in ad (Jane Levy)	Femvertising
- Working inside or outside the home - Dependent on men - Promoting low cost items - Non active - Carer / mother	- High profile products such as banks - Entertainment media - Travel - Industrial products and companies - Active	Femvertising as advertising that employs pro-female talent, messages, and imagery to empower women and girls.

Table 2. Advert Classification

These adverts will then be further analysed using the below criteria to create a data set.

Advert Classification	Sorting Criteria	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
Advert Category	Traditional / Progressive/ Femvertising																				
Industry / Brand	Product																				
Cost	High cost (Car) /Medium cost Gas) Low cost (house hold items)																				
Voiceover	Voice over gender - male or female																				
Who is the primary character in the advert	Male or female																				
Are women in the advert	Yes / No																				
Are women in the home	Yes / No																				
Are women in the advert mothers	Yes / No																				
Role of women in the advert	as purchasers/ to decorate the product/ to make men look good																				
Role of men in the advert	as purchasers/ to decorate the product/ to make women look good																				
Are men in the home	Yes / No																				
Are men in the advert fathers	Yes / No																				

Table 3. Advert Criteria for Analysis

3.5 Reliability and validity

The method of enquiry of this research is relativism. As the research objective is to generate new findings, also there is an interactive link between the participants of the focus group and the researcher and findings from the data collection and the focus groups could be viewed as socially constructed realities.

When writing the literature view section of this research a number of articles that completed similar research on the topic of stereotyping of women in adverts were reviewed. Some of   these also used a mixed of qualitative and quantitative research. Using a similar approach of categorizing and analysing a sample of television adverts and conducting focus groups as outlined in this chapter.

Therefore the research instruments selected for this study are valid as highlighted by the use of similar research methods in comparable articles on how women are perceived in advertising listed in the following Table 3.5.2.

	Article	Theme	Methods Used	Writer
1	The Ever Entangling Web: A Study of Ideologies and Discourses in Advertising to Women	Ideological representation of women in Ads in women's magazines	• Qualitative and • Quantitative • Interviews	Steven M. Kates and Glenda Shaw-Garlock
2	How to Portray Women in TV Commercials	Social responsible ads- are more progressive role preferred to traditional role	• Measure both consumers and practitioner preferences • Quantitative • Interviews • Random sampling	Thomas W. Whipple and Alice E. Courtney
3	Gender Roles and Humour in Advertising: The Occurrence of Stereotyping in Humorous and Non-humorous Advertising and Its Consequences for Advertising Effectiveness	Stereotyping and humour and how it is received	• Content analytic and experimental studies • Sampling of TV ads • Online Questionnaire (attitudes metrics from Mitchell and Olson 1981)	Martin Eisend, Julia Plagemann and Julia Sollwedel
4	Do females in advertisements reflect adolescents' ideal female images?	How adolescents respond to gender in advertisements (in China)	Qualitative interview study	Yu Leung Ng and Kara Chan
5	Women in Advertising: A comparison of television advertisements in China and Singapore	Stereotyping in TV Ads	Reviewed sample to TV ads and applied coding based on Gilly study in 1988	Wai-sum Siu, Alan Kai-ming Au
6	Male and female attitudes towards stereotypical advertisements: a pair country investigation	Male and female attitudes towards stereotypical adverts	• Magazine advertisement (30) • Focus groups • Likert scale	Prokopis K. Theodoridis, Antigone G. Kyrousi, Athina Y. Zotou and George G. Panigyrakis

Table 4. List of articles on women in advertising that used similar observational analysis and criteria for data sets.

3.6 Research Instruments

Data that has been observed, experienced or recorded close to the event are the nearest one can get to the truth, and are called primary data (Walliman, 2011).

Primary data will be captured to assess the current way women are represented in advertising on television in Ireland.

Walliman 2011 says there are four basic types of primary data, distinguished by the way they are collected:

1 Measurement – collections of numbers indicating amounts, e.g. voting polls, exam results, car mileages, oven temperatures etc.

2 Observation – records of events, situations or things experienced with your own senses and perhaps with the help of an instrument, e.g. camera, tape recorder, microscope, etc.

3 Interrogation – data gained by asking and probing, e.g. information about people's convictions, likes and dislikes etc.

4 Participation – data gained by experiences of doing things e.g. the experience of learning to ride a bike tells you different things about balance, dealing with traffic etc., rather than just observing.

The primary data for this study will be collected through the observation and categorization of a sample of television adverts shown on Irish television channels (RTE1, RTE2, TV3 and TG4).

While including adverts shown online and in social media were also considered the ability to capture a relevant and unbiased sample is complex and time consuming and thus is beyond the scope of this research. However, unlike online channels television is the universal platform for entertainment and informative viewing across the generations in Ireland thus making the sample used in this research is relevant.

3.7.1 Sampling

For quantitative studies, sampling is extremely important (Ghauri & Gronhaug, 2005).

The idea behind selecting a sample is to be able to generalise your findings to the whole population, which means that your sample must be:

- Representative of the population. In other words, it should contain similar proportions of subgroups as the whole population, and not exclude any particular groups, either by method of sampling or by design, or by who chooses to respond.
- Large enough to give you enough information to avoid errors. It does not need to be a specific proportion of your population, but it does need to be at least a certain size so that you know that your answers are likely to be broadly correct (skillsyouneed.com, 2017).

The sample size used in the data collection select of this research will include twenty adverts these will be captured over a period of five days at versus intervals in the day and will include prime time viewing adverts. This is representative of the major of adverts shown on these channels.

These adverts will be selected using non-probability sampling which is 'a sample that has been selected using a random selection method' (Ghauri & Gronhaug, 2005). This has been done to removed duplicate adverts and to also only include adverts for products that viewers can purchase thus excluding adverts for upcoming events, television programs and safety warnings.

Using a sample of twenty adverts is a representative sample as this reflects an estimate of 70% of the adverts shown on these channels for that particular week. 'If your sample is not representative, you can introduce bias into the study. However, if you get the relationship between sample and population right, then you can draw strong conclusions about the nature of the population' (skillsyouneed.com, 2017).

Sampling is also important for qualitative research for this reason there will two focus groups and the groups will include varying ages. However focus groups will be female only as the objective of the study is to understand Irish women's awareness of

stereotyping in advertising. While understanding the male perceptive would also be valuable it is beyond the scope of this research.

3.7.2 Observational Data is affected by what is sampled

To avoid unconscious sampling all adverts will be recorded and re-examined to ensure all relevant and representative data is included and Adverts will be recorded at various intervals.

This is where recording and re-examining later is helpful as you can go over the data several times and ensure that you have included everything relevant. Alternatively, you can sample at various time intervals, such as every ten minutes or every hour (Walliman, 2011).

3.8.1 Focus Groups

Focus groups are often used to gain insights into various perspectives and opinions (Ghauri & Gronhaug, 2005).

The group is often made up of people who have particular experience or knowledge about the subject of the research, or those that have a particular interest in it e.g. consumers or customers (Walliman, 2011). The focus groups are made up of only women as they will have an awareness and sensitivity to advertisement depicting women. All participants are also consumers and regularly watch television.

Many factors had to be taken into consideration before the focus group could be conducted such as the number of participants, the setting in which the focus group would take place and the discussion guide. It was also necessary to seek permission to record the session to allow for in-depth analysis afterwards. Participants were briefed on the objective and content of the focus groups and asked if there were happy to proceed to sign a consent form. Briefing document and example of consent form are included the Appendix I.

Two focus group were conducted for this study with each group consisting of six members participates were recruited through discussions with fellow students and colleagues. Location for the first group was a meeting room in the Enterprise Centre

in Strandhill, Sligo. This was chosen as it was quiet, easily accessible to participants and a neutral setting. Location for the second focus group was Abbey Community College, Boyle, Co Roscommon. This was choose again for easy access to participants.

Focus Group	Profile	Location	Date
Groups 1	6 females aged 50+	Enterprise Centre, Strandhill, Sligo	22/08/17
Groups 2	8 females aged between 30-50	Abbey Community college, Boyle Roscommon	28/08/17

Table 5. Schedule of Focus Groups

3.8.2 Purpose of Focus group

The Purpose of the focus groups are to gain an insight to how female consumers respond to advertising and its prediction of women in traditional, progressive or feminist roles.

The objective of the focus groups are to capture:

- Their thoughts on the findings from the first phase of the primary research.
- Irish women perception of women in current popular TV adverts.
- Their awareness of stereotyping of women and use of feminist advertising.
- Do they think it impacts how women are viewed in society or the workplace?

3.9 Testing

You should aim be as neutral as possible in the way you use terminology involving people – who and what they are, and what they do. Guard against being patronizing or disparaging, and avoid bias, stereotyping, discrimination, prejudice, intolerance and discrimination. You will notice that acceptable terminology changes with time, so be aware that terms used in some older literature are not suitable for use now. You need to be constantly aware of the real meaning of terms, and their use within the particular context (Walliman, 2011).

All questions and data collection criteria will be tested prior to interviews with peers and supervisor to ensure there is no bias and that all use of language is neutral and not intended to influence respondent or the collection of the data.

3.10 Research Limitations

The research is limited to adverts shown on Irish television channels a larger study could take into account all television channels as Irish women watch multiple channels. It also exclude adverts shown on the internet and transmitted over the radio this is due to resources and time constrains for this study. Focus groups are deliberately only made up of women to uncover their reaction to how women are portrayed in adverts but could have been expanded to include men to also get their perception of the roles of women in adverts. Input from a younger group would also have been insightful but unfortunately were harder to access. Another limitation was the participants of the focus groups were confined to the west of Ireland.

3.11 Ethical Considerations

Ethics in research refers to a code of conduct or expected societal norm of behaviour while conducting research (Sekaran & Bougie, 2010).

Ethical behaviour pervades each step of the research process –data collection, data analysis, reporting, and dissemination of information on the internet (Sekaran & Bougie, 2010).

All data collected, analysed and reported on in this study will be done so in an ethical and transparent manner. This research was carried out in line with IT Sligo's and ESOMAR research guidelines.

Even if you are not using human participants in your research, there is still the question of honesty in the way you collect, analyse and interpret data. By explaining exactly how you arrived at your conclusions you can avoid accusations of cover-ups or false reasoning. There are two aspects of ethical issues in research:

1 The individual values of the researcher relating to honesty and frankness and personal integrity.

2 The researcher's treatment of other people involved in the research, relating to informed consent, confidentiality, anonymity and courtesy (Walliman, 2011).

There were a number of ethical considerations to be considered in undertaking the qualitative study. Privacy of participants in this study was the first factor that had to be taken into account. As per Walliman's guidelines this research was carried out honestly and free from personal bias. Focus group participates were treated fairly and respectfully, they were debrief at the start of the session, a written consent was obtained for the protection of both parties, and post the discussion I debriefed participants by summarising key points and thanked them for their participation. Permission from participants to record the focus groups was include in the consent forms. All participants in the study remain anonymous.

3.12 Conclusion

This chapter has provided the rationale and justification of the research strategies employed in this study. It discusses the research methodology and the research approach taken by the researcher and the reasoning for the methods used. The limitations of the study are identified and ethical considerations discussed. The following chapter will present the primary research findings in detail and provide a discussion of these findings.

Chapter 4 Research Findings and Analysis

4.1 Introduction

This chapter presents an analysis of the findings from the primary research with particular emphasis on the key themes that were discussed in the literature review in chapter two.

There were two phases to the research

- The first is to understand the current depiction of women in television adverts in Ireland: are they still stereotyped as homemakers and mothers?
- And the second is to understand if women believe that the way they are viewed in the work place is impacted by the way women are portrayed in adverts?

Primary research was undertaken in the form of data collection and categorisation followed by analysis and focus groups. The objective of the data collection was to capture the current view of how women are represented in advertising on Irish television and to compare this to similar studies. From analysing the findings from the data collection, key themes emerged and were discussed further during the focus groups. The objective of the focus groups was to assess Irish women perception of women in adverts and to determine whether or not they believe the way women are depicted in advert impacts how women are viewed in society and the workplace.

4.2 Data collection

To get a picture of the current way women are represented in adverts in Ireland I analysed twenty television adverts current being shown in Ireland over the period of one week from the 31st of July to the 6th of August 2017, at various times during the day across four channels RTE1, RTE2, TV3 and TG4. After reviewing previous research completed on the stereotyping of women in television adverts discussed in the literature review in chapter two I first categories the advert into three main categories the first is 'traditional'. These are stereotypical adverts showing women as home makers or mothers. The second category is 'progressive' this style of adverts started to emerge in the 1970's after the women rights movement highlighted the anti-

feminist message in the media. These are adverts typically showing women in an independent role and outside the house. I've added a third category which has not been included in previous research as it is an emerging style of advertising. This style is called 'femvertising' or pro-female adverts. These are adverts that not only promote a company's product but also address issues that are specifically encountered by contemporary women.

I then created a table to collect data from the adverts using the same criteria used in similar studies as highlighted in table 3.5.2 in the research methods in chapter three. To understand what presence women have on television adverts I captured the gender of the voiceover and the gender of the primary character in the advert and how many adverts in total included women.

To understand the role women are playing in the advert, I captured whether or not they were in the home, depicted as mothers and seen as the purchaser of the products. I also collected the same data for men as a comparison.

To understand the impact the product brand and value of the product being advertised has on selecting the gender used in the advert, I also captured the product and cost of the product being advertised.

4.3 Classification of adverts

Are traditional advertisments to women still more dominated then adverts that try and dipict women in modern roles? To assess the use of progressive and femvertising advertising in Ireland I broke the adverts in to three categories traditional, progressive and femvertising. As can be seen in the below pie chart in graph 2 an overwhelming majority (80 percent) of the adverts are still traditional. This means they still show women and men in stereotypical roles. While there were progressive adverts such as the EIR advert that includes a women over fifty running in a race, a female farmer, a Down syndrome boy and three ethnic minority girls Irish dancing it does not address any issues in society. This could be classified as another emerging marketing trend called diversity marketing. There was only one advert in this study that does address an issue women have in society and can be classed as a 'femvertising' advert. This was the Lidl advert to highlight their sponsorship of ladies Gaelic football and to also

highlight that ladies football and the players should be supported more. When compared to their male counterpart they do not receive the same level of coverage from the media or support from their county.

These findings indicated that while there are some adverts that are embracing the need for diversity (EIR) and that femvertising (Lidl) does exist in Irish television adverts these are the exception not the norm and a traditional approach to advertising is over whelming used in television adverts in Ireland.
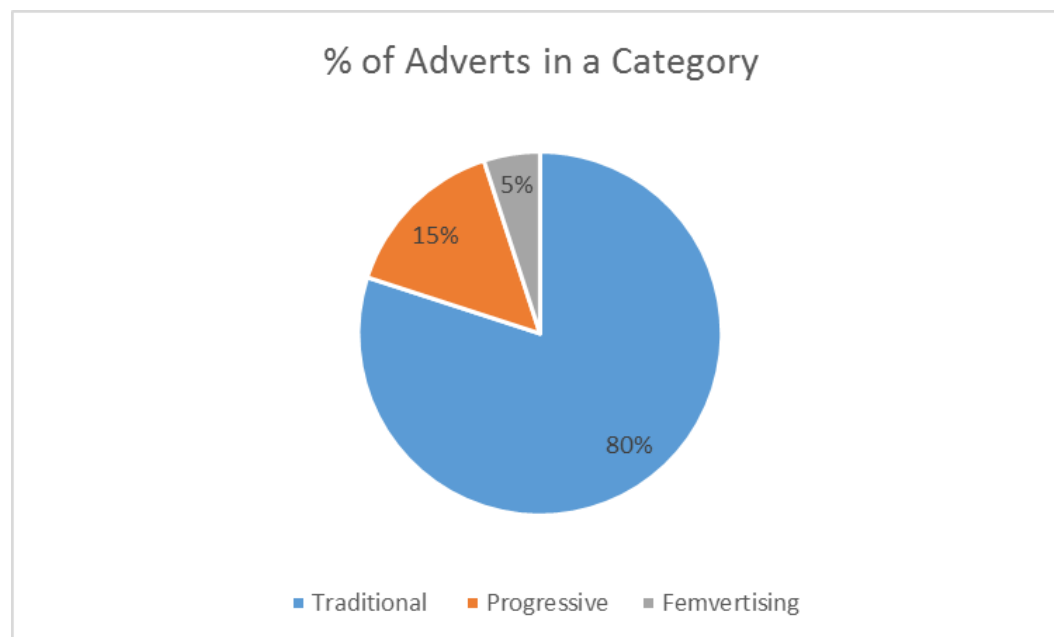
Graph 2. Examining the use of progressive and femvertising advertisements in Ireland

4.4 The dominate gender in television adverts in Ireland

To assess the most dominate gender in adverts in Ireland I used similar approaches to other research on the stereotyping of women in adverts in other countries as outlined in chapter two and three. I assessed the number of adverts where the voiceover was either male or female and whether or not the primary character in the advert was male or female. I also measured the overall percentage of adverts that included each gender regardless of whether or not they were the primary character.

The result are shown in graph 3 below. This chart highlights that men are slightly more dominant in adverts in Ireland.

- 60% of the voiceovers were male and 50% of the primary characters were male.
- 40% of the voiceovers were women and 45% of the primary character were women.
- Only one advert for EIR broadband could be classified as other as there was no dominate character in the advert.

However overall there are slightly more women in the adverts then men.

- 70% of the adverts including women versus 65% of the adverts included a man.

These findings show that while men are still the most dominate gender it is just slightly and overall there are more women in adverts then men. This result is similar to passed research by Sui and Kai-Ming Au (1997) where they also found that men were the most dominate gender but the level of dominance was greater as over 80% of voice-overs in there research were male. Also results of an observational study on males and females roles portrayals in magazines and on television advertising was done in 1980 and found that overwhelming 'advertising still portrays women in traditional roles. One of the most important findings is that women are rarely depicted as authority figures' (Whipple & Courtney, 1980). Thus, a key finding of my research is that while men still have a more dominate role in television adverts, there is a shift where more women are now also portrayed as the dominate character in adverts.
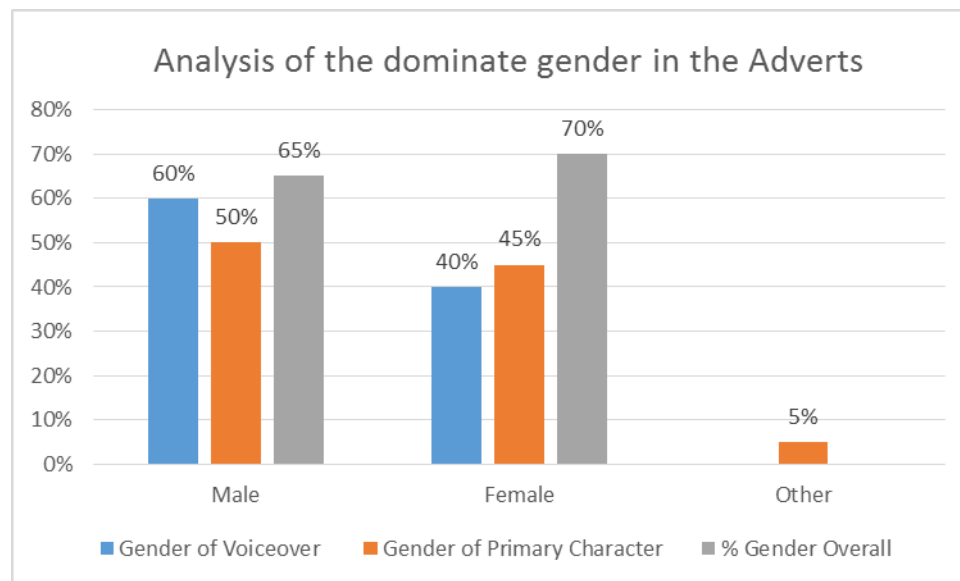
Graph 3. Analysis of the most dominate gender in Television adverts in Ireland

But are marketers negatively discriminating against women in the products they market to women or are men and women marketed to equally in these adverts? To analysis this I also assessed the impact the product and the cost of the product has on the choice of gender for the advert.

4.5 The impact product and product value plays on gender selection

Previous research found that high cost products and financial services are usually marketed to men. To understand the impact the type of product and cost of the product being advertised plays when selecting the gender of the primary character and voice over I crossed referenced the analysis of the most dominate gender with the product type and cost of the product being advertised.

My analysis of adverts in the study concluded that for high value products such as cars:

- 100% used men as primary characters.
- 100% used a male voice for the voice over.

My findings also highlighted that for financial products such as mortgages or insurance products men are the primary character and in some cases the only gender in the adverts, this aligns with previous research.

Also for medium cost goods such as broadband or television subscriptions:

- 100% of the voice overs were male.
- 50% of the primary characters were male.
- 25% of the primary characters were women.
- 25% used diverse groups and are classified as other.

However my findings also revealed that for low cost products such as household items and food:

- 67% of the adverts had a women as the primary character.
- 33% used men as the primary character.
- 67% of the voice overs for low cost product were female.

This highlights that while men play a more dominate role overall in television advert and are exclusive used when adverts are for high cost products, women are more dominate when the product is a low cost every day household item. This again highlight the stereotypical nature of the adverts as advertisers are not targeting working women who are also purchasing cars and financial products and men who buy everyday household items.
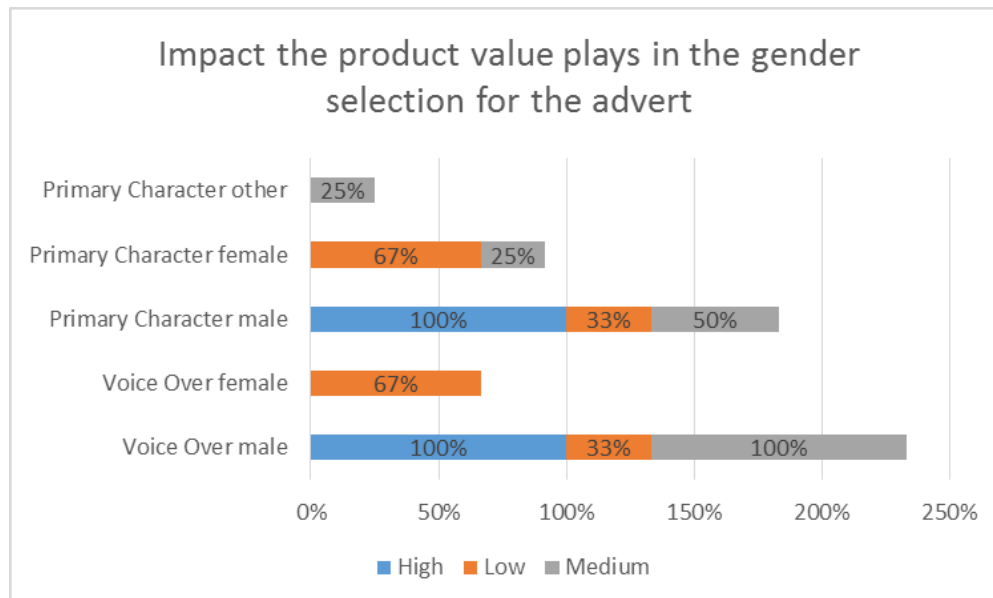
Graph 4. The impact of product value on gender selection for television adverts in Ireland

To further analysis if the women in the adverts are being stereotyped as homemakers and mothers I measured the percentage of adverts that portrayed women in the home and as mothers and as a comparison measured the same data for men.

4.6 Stereotyping of women in television adverts

Does stereotyping of women in traditional roles still exist? For all the adverts that included women I also assessed whether or not they were viewed in a stereotypical role, that is in the house as opposed to being at work or in an active role and also if they were portrayed as a mother in the advert. To balance my analysis I also captured the same data for men as in whether or not they were in the home and also if they were depicted as fathers.

My finding shows that:

- 50% of adverts in Ireland portrayed women in the home.
- 31% of the advert show men in the home.
- 36% of adverts with women in them portray them in mothering roles.
- 15% of men are portrayed as fathers in the adverts.
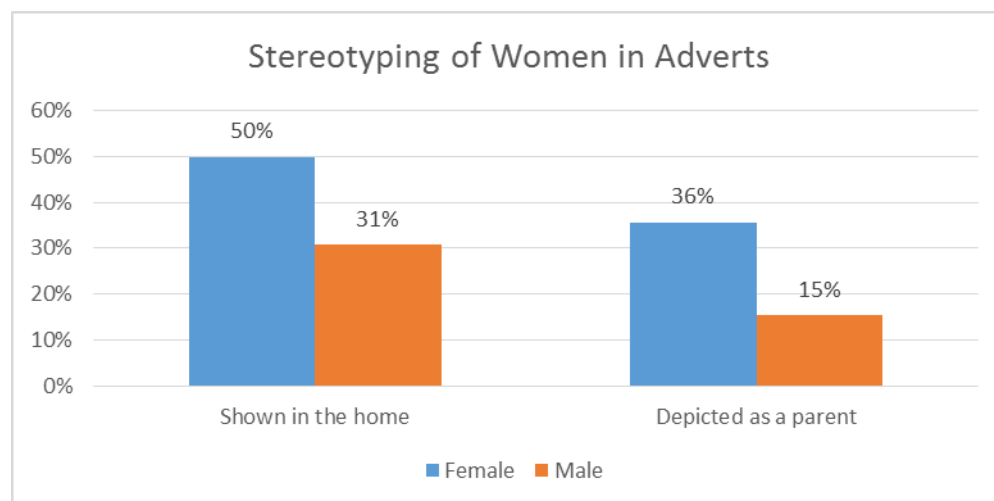
Graph 5. Stereotyping of Women in television adverts in Ireland

These findings are in line with other research on the stereotyping of women in television adverts. '*Women are often depicted as dependent, inactive and young, while men are used as voice-over and portrayed as active and independent. Females occupy roles of either the housewife or mother, and are underrepresented in advertisements'* *(Siu & Kai-Ming Au, 1997).* My research highlights that women are being stereotyped in television adverts in Ireland as it is more common to see a women in an adverts in the home and as a mother then man and no advert portrayed a women in a working role. However since 31% of adverts also showed men in the home and 15% showed men in fathering roles it also highlights that there is some awareness that roles are changing in society and that men also contribute to running the household and raising children.

But does this stereotyping of women in adverts and the lack of adverts with women in active or working roles impact how women are viewed in society and in the workplace? To further analysis the image of women shown in the television adverts I also assessed the role the women and men have in the advert in relation to each other and the product being advertised.

4.7 Role of women in television adverts

I also assessed the role of women in the adverts using category used by previous researches discussed in chapter 2 and chapter 3, as in are the women seen as the purchasers of the product or are they in the adverts to make the men in the advert look good or to make the product look good, to decorate the product. For balanced analysis I also captured the same data for men.

My findings revealed that:

- 64% percent of the women in the adverts are depicted as the purchasers of the product compared to
- 85% of the men in the adverts, despite that fact that there are more women in the adverts overall then men.
- 21% of the adverts used women to make the men in the advert look good.
- No advert used men to make the women look good.

When I assessed whether or not the men and women were in the advert to make the product look good it was a more even split:

- 15% percent of the adverts use men to make the product look good.
- 14% percent of the adverts used women to make the product look good.

This finding is similar to Sui and Kai-Ming Au (1997) analysis where they found that women are often depicted as housewives, mothers and / or sex objects and that females are shown as product users whereas males are usually shown in roles of authority. This shows again that men are the dominate sex in the adverts despite the fact that there are more women in the adverts over all men are depicted as the purchases of the products and while no adverts used men to make women look good 21% of the adverts used women to look good.
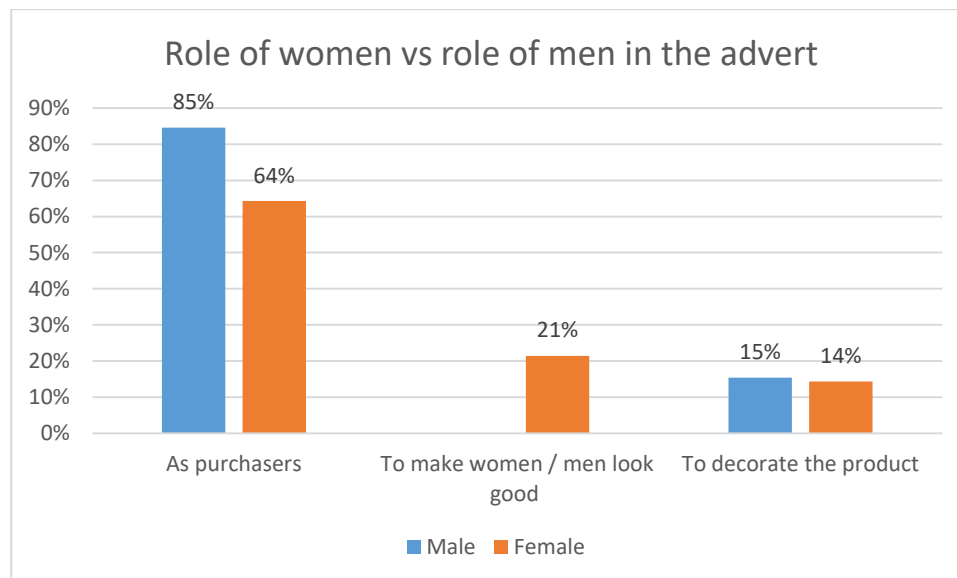
Graph 6. Role of women versus role of men in television adverts in Ireland

4.8.1 Focus Groups

Following the analysis and categorisation of the adverts and the identification of key themes in the stereotyping of women, two focus groups were conducted to probe these findings further and to uncover a deeper insight into the key themes. By design both groups only included women. The first group were aged 50+ and the second group were aged 30-50. All participants had at some point or are still working outside the home.

Key objectives were to capture:

- Irish women's perception of women in current television adverts.
- Their awareness and thoughts on stereotyping of women in television adverts.
- Their awareness of the use of pro-female advertising (femvertising).
- Do they think how women are portrayed in television adverts impacts how women are viewed in society and the workplace?

4.8.2 When asked if they thought whether or not women are currently stereotyped in adverts on television?

All participants in the focus group aged 30-50 thought that women are stereotyped in Irish television adverts. With one participant mentioning that for household products such as washing power '*it is always a women and not men*' in the adverts. The rest of the group strongly agreed with this example with another lady stating '*if it's for cleaning the floors or toilets the adverts are always for women*'. The participants in the group aged 50+ did not strongly agree that women were stereotyped. One lady thought that adverts had improved '*when compared to years ago*' and another participant saying '*No I do not think so not now a days*'. A third also said '*it is better than it was years ago*'. So overall only one group agreed with previous research found by Therodoridis, et al., (2013) also using focus groups 'Female participants generally agreed that women, despite social change, are still represented in a stereotypical manner in advertisements.'

4.8.3 When asked if they thought that television adverts in Ireland showed a true portrayal of women in current society.

Again all participates in the focus group aged 30-50 thought adverts did not reflect them. '*Women are always the in ads for baby products*' another agreed saying '*and in the ads for back to school'*. They also discussed the fact that adverts for beauty products are '*unrealistic*' and that women are not portrayed in the way they '*participation in life*' and that adverts in general are '*condescending*' to women. The second older groups had mixed replies with a minority saying that they thought adverts did reflect how women are now is society. One lady stated that '*Women are the ones who are working in the house even when they work in an office*'. However others in the group echoed a point made in the other focus group saying that some adverts were using '*unrealistic images for beauty products'* and that *'the products do not do what they advertisement say they do'*. But in general they thought how women were portrayed had '*improved*' in recent years.

4.8.4 When asked what changes would they like to see in the way women are portrayed in adverts.

The group aged 30-50 said they would like to see adverts include '*a modern lady all shapes and sizes'* , '*women portrayed as equals not objects'*, '*a more realistic view of women*', and more adverts with '*men taking the role of the parent in adverts for washing / baby products*'. The group aged 50+ also wanted to see '*more real people not unrealistic images*' and '*more diverse roles for women rather than confined to maternal/homemaker/princess role*'. This aligns with previous research '*Women tend to be more sensitive to the female portrayal in advertising, they do not believe that they are depicted rationally in advertising, and this is why they sometimes report negative attitudes. Females do prefer to be portrayed with realistic and equal images in advertising. In fact women are offended by ads depicted negative females portrayals*' (Theodoridis, et al., 2013).

4.8.5 When discussing if they thoughts the way women are portrayed in adverts impacts how women are viewed in society.

The 30-50 age group all thought that it did impact how women are viewed in society and that the adverts are reinforcing stereotypes stating that '*roles created in ads subtly reinforce gender stereotyping*', '*yes we compare ourselves to others*', and '*it reinforces for children what is happening in adult society*'. The group aged 50+ did not think that the adverts impacted the way women are viewed in society. One however did comment saying that '*women compare themselves to the adverts*'. The feedback from the 30-50 focus group aligns with previous research as when analysing what ads women favoured (Gilly & Barry, 2002) found that adverts depicting women in a career or a generic ad were favoured over a homemaker ad, with the career advert only slightly more effective than the generic advert.

4.8.6 They were then asked to discuss if they thought that the way women are portrayed in adverts impacts how women are viewed in the workplace.

The majority of the 30-50 age group thought that the stereotyping of women in adverts does impact how women are viewed in the working place and some highlighted the recently publicised issue of pay in RTE where the male news anchor is being paid more than the female news anchor. They also think it impact the '*roles women play in the workplace*', '*impact women pay scales and promotions*' and added '*if women are only seen as mums it effects how they are viewed in the workplace*'. The group 50+ did not think that adverts impacted how women are viewed in the workplace. The majority of the participants align with previous findings from Kibourne (1990) he found that both men's and women's perceptions of women's abilities as managers were negatively skewed after viewing advertisements that depicted women in stereotypical roles.

4.8.7 To understand their awareness of pro-female adverts / femvertising I asked them if they could think of an example of an advert with a pro-female messages (femvertising).

The majority of the participants in the group aged 30-50 could reference the Lidl advert supporting ladies GAA and also the Dove adverts using 'real women' instead of models. The group aged 50+ could not think of an example of a pro-female advert but were aware of other adverts addressing social issues such as mental health. When I mentioned the Lidl advert they all knew it and could recall that it was supporting women in sport. 100% of participants in both groups said they liked the Lidl advert and 100% said knowing that Lidl supported ladies GAA would increase their chases of shopping there. This also aligns with research done by SheKnows, the marketing group conducted a femvertising survey to understand perceptions on pro-female adverts. Their findings show that 92% of their participants are aware of a least one pro-female ad campaign and 52% have bought the product because they liked how the brand and their advertising portrayed women. They also found that 51% like these adverts as they believe it helps break down gender – equality barriers.

After I shared the finding from my research on the stereotyping of women in Irish adverts with the group aged 30-50 they were not surprised that women were stereotyped and said '*it just reinforced what they already though*'. The information on how men dominated adverts for financial product was surprising to some of the group and other said they had '*already noticed that car adverts only included men*'. The group aged 50+ were shocked by the findings and felt brain washed for not noticing the degree of stereotyping that is currently happening on Irish television adverts.

4.8 Conclusion

There are more women in television adverts then men but there are more men playing primary characters and used in the voiceovers. All adverts for high cost products only included men and the majority of medium cost products also only included men. Women were used to advertise low cost products. While there are more women on adverts then men the men are portrayed as the purchases of the products and never to make the women in the advert look good. Women are almost twice as likely to be

portrayed in the home and as a mother then men. These finding mostly align with previous research.

However from both the data collection and analysis in the focus group discussions it is clear that there has being some positive improvements in how men and women are portrayed in television adverts. With the older focus group highlighting that they think how women are portrayed in adverts has improved and also the fact that more men are being show in the home and as fathers in adverts. Also both focus group had some awareness of pro-female adverts and had a very positive attitude to Lidls pro-female advert.

Chapter 5 Conclusion and Recommendations

5.1 Introduction

The objective of my research was to determine if women are being stereotyped in television adverts in Ireland or if the new wave of advertising called pro-female or femvertising is being used? Following this I also assessed using focus groups Irish women perceptions of women in television adverts and their awareness of pro-female / femvertising adverts and whether or not they think the way women are portrayed in adverts impact how they are viewed in society and the workplace?

Objective 1: Are women being stereotyped in adverts on Irish television channels? Are they being protrayed as house wifes and mothers or are they being depicted in the workplace or in active independent roles. Are companys disscriminating against women in their marketing of certain products? Are women and men protrayed as equals in the adverts?

Conclusion 1: My research highlights that women are being stereotyped in television adverts in Ireland as 50% of the women in an adverts are shown in the home and 31% are mothers which is almost twice that of men in similar roles. No advert portrayed a women in a working role.

Companys / marketers are disscriminating against women in their marketing of certain products my research also highlighted that while men play a more dominate role overall in television advert and are exclusively used when adverts are for high cost products, women are more dominate when the product is a low cost every day household item. This is stereotypical as advertisers aren't targeting working women who are also purchasing cars and financial products and men who buy everyday household items.

Despite the fact that there are more women in the adverts overall, men are depicted as the purchases of the products and while no adverts used men to make women in the advert look good, 21% of the adverts used women to make the man /men in the advert look good.

Recommendations 1

The advertising industry needs to modernise and move away from stereotypical depiction of women and men in adverts. With the revival of the feminist movement more and more women and men are becoming more aware of stereotyping and the negative impact it has on our perception of women's role and especially the stereotypical images we are exposing children too.

Public feedback on the issue of stereotyping it has led to the Britain Advertising Standards Authority announcing that it is to investigate "negative gender stereotyping" in advertising and is commissioning research into public opinion.

 In April the Advertising Standards Authority chief executive Guy Parker said "We've already been taking action to ban ads that we believe reinforce gender stereotypes and are likely to cause serious and widespread offence or harm (Harrison, 2016).

The Advertising Standards authority of Ireland's current code of Standards for Advertising and Marketing Communications in Ireland does not include guidelines on the use if stereotyping (ASAI, 2015). They should follow in Britain footsteps and review public opinion on the topic and included guidelines in their code of standards.

However the ASAI are probably a long way from changing their code of standards on the use if stereotyping as, '*two people who complained last year to the Irish Advertising Standard Authority about an ad for a Dublin gym that used the line "Stop training like your sister and do some real training" got short shrift. The watchdog said saying it did not consider the ad to be sexist'* (Harrison, 2016).

Objective 2: Do Irish women feel they are being stereotyped or portrayed correctly in television adverts on Irish television channels? Can they identify with the images of women they see? What changes would they like to see in the portrayal off women in adverts in Ireland?

Conclusion 2:

Irish women do feel that they are being stereotyped and that adverts don't reflect them. Women in the focus groups said that adverts for beauty products are '*unrealistic*' and that women were not portrayed in the way they '*participation in life*' and that advert are 'condescending'. Other feedback was that they would like to see adverts include '*a modern lady all shapes and sizes*' , '*women portrayed as equals not objects*', '*a more realistic view of women*', and more adverts with '*men taking the role of the parent in adverts for washing / baby products*'. These findings show that women in Ireland do not feel represented in adverts on Irish television and are insulted by the way women are portrayed in the adverts.

Recommendations 2

There is no self –image congruence which is 'when customers perceive a match between their own personalities and that of a brand' (Aagerup, 2011) with the way women are portrayed in adverts on Irish television channels. Company's and advertising agency need to start creating adverts that reflect society. This includes the roles real women are playing in society but also the diverse society we live in. Along with pro-female adverts diversity marketing is going to become increasing important to the next generation of marketers. This is due in part to companies been more socially responsibility but also due to the growth in globalization and continue immigration into western countries.

However, the lack of women in progressive role in adverts could be due to the lack of women in the advertising agency and marketing teams.

While there is an even split in the number of men and women employed in the industry, women make up just 18 per cent of the people who hold chief executive, managing director and managing partner level positions. This is up from 13 per cent in 2013. (Slattery, 2016)

A recent study found that men and women tend to hold different roles in the advertising industry. Account management is 71 per cent female, while human resources and training is 80 per cent female. Women are much less represented among digital programmers and web designers, where 78 per cent of employees are male, and in creative roles, 70 per cent of which are held by men. (Slattery, 2016)

Procter & Gamble's European brand boss Sophie Blum insists diversity is a "game changer" and key to her own company's business success. Speaking specifically about gender diversity, she cites figures showing that P&G recruits a 50/50 gender balance, while 45% of its managers are female and women make up 40% of its board. She suggests diversity is not something new and that it has required a "long-lasting investment in culture" to achieve.

Companies and advertising agencies need to adapt their strategies and Corporate Social Responsibly polices to reflect the social values of the next generation of consumers – Generation Y. This includes introducing diversity and gender diversity into their advertising. Also, high cost products and financial services need to recognise the potential in the female market. In Ireland they are currently only targeting 50% of the market, men.

Therodoridis, et al., (2013) conclude that '*generally, when women are targeted by an advertisement, the use of any type of female stereotypes (women in decorative roles, women in traditional roles, and women in non-traditional roles) should be avoided, as it would lead to a negative attitude towards the ad*'.

Objective 3: Do Irish women think that the images of women in Irish television adverts is impacting how women are viewed in society and the workplace?

Do the images we view every day in adverts that portray women looking and acting a certain way create an unconscious bias that impacts how men and women view women's roles in society and the workplace.

Conclusion 3:

Women in the focus groups do believe that the stereotyping of women in adverts impacts how women are viewed in the working place. They think this stereotyping of women in traditional roles impacts the roles women have in the workplace and their pay and promotions. In the focus groups some highlighted the recently publicized issue of pay in RTE where the male news anchor is being paid more than the female news anchor. They also added '*if women are only seen as mums it effects how they are viewed in the workplace*'. No advert in the study of the twenty adverts on Irish television channels showed a woman in the workplace or in a working role.

Recommendations 3:

 No advert in the study show a woman in the workplace yet according to The World Bank (2017) women make up 44.1% of the workforce in Ireland in 2016. It is predicted that this percentage is going to rise. According to research from the Economic and Social Research Institute (ESRI), the educational achievement of women has risen since the economic crisis and is expected to continue to rise over the next decade.

The ESRI states that this will result in greater numbers participating in the labour force, particularly among women over 40 years of age (Fitzgerald, 2016).

Adverts depicting women in mothering role are impacting how women are viewed in the workplace. Professional women are consistently ask how to they balance their family and work life a question professional men are never asked! A recent example

of this was when New Zealand's opposition party's new leader Jacinda Ardern was appointed.

'New Zealand's freshly installed opposition leader Jacinda Ardern has been drawn into a sexism row after being asked if having a baby would affect her chances of becoming prime minister. Just one day into her new job with the Labour Party, the 37-year-old had already been asked twice in two separate interviews about whether she intended to become a parent. (RTE, 2017)

This stereotyping of women also impact the value put on women in the workplace. The current pay gap in Ireland between men and women is estimated at 14.1 per cent. The gap between the value of men's and women's pensions is more than two and a half times that, at 37 per cent (Foran, 2017).

Women and society are becoming more and more aware of these issues and of the impact the media and advertising has on reinforcing these stereotypes. As highlighted by Theodoridis, et al., below advertising agencies need to adapt to these changes in society.

Theodoridis, et al., (2013) refers to the necessity for advertisers to '*continuously monitor and document the ever changing social processes in countries of interest, since the social climate and the resulting predispositions of consumers can have a direct and measurable impact on attitudes towards specific advertisements*'.

Objective 4:

 Are traditional advertisments to women still more dominated then progressive adverts that dipict women in modern roles? Are pro-female / femvertising adverts being used on Irish television channels? Are Irish women aware of these adverts? And what is their perception of these adverts?

Conclusion 4:

My findings indicated that while there are some adverts that are embracing a new trend called diversity marketing (EIR) and that pro-female /femvertising (Lidl) adverts do exist in Irish television. These are the exception not the norm and a traditional

approach to advertising is over whelming used (80%) in television adverts in Ireland. There is too much stereotyping in television adverts and no adverts with a women working. To correctly target women Irish advertising need to embrace modern trends in advertising and also to start reflecting modern men and women roles in society. Despite the fact that there is very little use of pro-female adverts the majority of the participants in the focus groups could reference the Lidl advert supporting ladies GAA and also the Dove adverts using 'real women' instead of models. 100% of participants said they liked the Lidl advert and 100% said knowing that Lidl supported ladies GAA would increase their chases of shopping there.

Too many adverts show women in the home and as mothers. Marketers need to start showing women in active roles and a truer reflection of all aspects of how women are in life. Both focus groups referenced their preference for adverts using women who looks like themselves or real women. Dove have embraced this but more companies especially cosmetics and clothing companies need to move away from an unrealistic portrayed of how women look.

When analysing what ads women favoured (Gilly & Barry, 2002) found that adverts depicting women in a career or a generic ad were favoured over a homemaker ad, with the career advert only slightly more effective than the generic advert.

Recommendations 4:

Not enough companies using progressive and or pro-female (femvertising) adverts. There was good recognition of femvertising adverts used by Lidl and Dove in the focus groups and positive feedback on the companies using it. Adverts should also start using real people instead of models. They also need to start showing more men in baby adverts and adverts of household goods.

They also need to consider the impact on market place and advertising that Millenniums are having. The Generation Y / Millennials are the generation born between 1982 and sometime in the early 2000's. Generation Y / Millennials are regarded as the first global generation and they share more overlapping values and characteristics across cultures then any before them. This generation will drive the next shift in consumer buyer behaviour, if companies are going to continue to align

with consumers social values then they need to understand Generation Y / Millennials and their social values. 'Younger consumers in particular are seen as being at the helm of a crusade to embrace social causes. Millennials (Gen Y) especially …want brands they buy to behave responsibly'. (Kasriel-Alexander, 2016)

'The advertising industry is known for fads and pinkwashing is the latest, an attempt by companies to harness a 'feminist' angle so as to appeal to women. However for this to work, Know your audience, be authentic, and don't revert to gimmicks or tokenism' (O'Doherty, 2015).

5.2 Contribution to Knowledge

This research contributed to the knowledge of the stereotyping of women in adverts on Irish television channels specifically it provided clear evidence that females are in adverts for low cost household items, 50% of the time they are in the home and also that they are twice as likely to be portrayed as a parent in an advert then a man. It also shows that high cost products and financial products are aimed at men. It also highlights Irish women awareness of stereotyping and includes their thoughts on how it impacts women in society and at work. It captures their suggestions for how they would like to be represented in adverts. It also investigates the use and level of awareness of a new advertising trend called pro-female or femvertising adverts.

5.3 Limitations and Future Study

The data collection element of this research was only on adverts on Irish television channels however, it would have been interesting to capture the same data for the British and other European channels as a comparison.

The focus groups included varying age groups, but all participation were from the west of Ireland. Further studies could include input from women in other and larger cities in Ireland. This research was limited by resources and time but future studies could also include an online nationwide survey. Also the focus groups were deliberately all female, but feedback from an all man group would also have been an interesting comparison.

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5.4 Conclusion

The Advertising Standards of Ireland should provide guidelines prevent offensive stereotyping and seriously address breeches of these guidelines. High cost product and financial services need to recognise the potential in the female market. Not enough adverts are using pro-female / femvertising. Advertising agencies need to recognise the female market more and listen to feedback from their customers using focus groups before creating an ad champaign would help them understand how women want to be represented in adverts. However this changes need to come from within as there are too many men in the board rooms. Men and women are more awareness of the negative impact stereotyping can have on society and also, parents are now more aware of the impact it has on their children.

Women are being stereotyping in adverts on Irish television channels. However, since 31% of the adverts in the study also showed men in the home and 15% showed men in fathering roles it also shows that there is some awareness that roles are changing in society and the men also contributing to running the household and raising children.

What do women want? Advertising agency Shemedia asked woman what message or tips they would like to give to company / marketers these included:

- *More women in diverse situations and roles*
- *It's important to see someone like yourself represented – you can't be what you can't see*
- *Don't be diverse for brownie point do it because all women deserve respect*

  When asked about advertisers responsibility to the next generation

- *91% of respondents believe how girls are portrayed in advertising has a direct impact on girls self-esteem*
- *81% said pro-female adverts are important for younger generations to see*
- *71% believe brands should be held responsible for using their adverts to promote positive messages to women and girls*

Advertising agencies and companies should review the feedback from this study when creating ad campaigns.

Once companies wake up to the potential of the female economy, they will find a whole new range of commercial opportunities in women's social concerns. Women seek to buy products and services from companies that do good for the world, especially for other women. Brands that—directly or indirectly—promote physical and emotional well-being, protect and preserve the environment, provide education and care for the needy, and encourage love and connection will benefit (Silverstein & Sayre, 2009).

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Appendix I: Briefing Document for Focus Groups

Overview

This objective of this focus group is to contribute in part to my analysis on the stereotyping of women in adverts in Ireland.

The format is to review some questions on the subject of stereotyping in advertising and to understand your thoughts and feeling on the topic.

There are no right or wrong answers or comments so please feel comfortable to speak your mind.

While the session will be recorded for analysis. Your input will be confidential. No real names will be used when reporting my findings.

Feel free to ask me questions at any time.

Thanks

Barbara Curran

Appendix II: Focus Group Questions on the stereotyping of women in adverts on Irish television.

1. Do you think women are stereotyped in adverts on television?

2. Do you think television adverts in Ireland show a true portrayal of women in current society?

3. What changes would you like to see in the way women are portrayed in adverts?

4. Are you aware of Pro-Feminist adverts (femvertising)?

5. If yes
   o Can you think of an example of a product / company using pro-feminist advertising?
   o Do you like / dislike the adverts?
   o Would you buy the products?

6. Do you think the way women are portrayed in adverts impacts how women are viewed in society?

7. Do you think the way women are portrayed in adverts impacts how women are viewed in the workplace?

After analysing television adverts on Irish television channels RTE1, RTE2, TV3 and TG4 my findings revealed that:

   o In adverts for products with a high or medium cost (car or financial products) 75% had men as the primary character in the advert and adverts for high cost products excluded women completely.
   o In adverts for product with a low cost (everyday / household items) 67% had women as the primary character.

- o 50% of adverts showed women in the home versus 31% of adverts showing men in the home.
- o   36% of the adverts showing women as mothers versus 15% showing men as fathers.

8. Has your opinion on whether or not adverts impact how women are viewed in society changed?

9. Has your opinion on whether or not adverts impact how women are viewed in the workplace changes?

    If yes why /how?

Appendix III: Focus Group Consent Form

Name
Address

Phone number

Please initial box

1. I confirm that I have read the participation information sheet
   Supplied by the researcher and have had the opportunity to ask questions ☐

2. I am satisfied that I understand the information provided and have
   had enough time to consider the information. ☐

3. I understand that my participation is voluntary and that I am free to
   withdraw at any time. ☐

4. In signing this consent form I   agree to volunteer
   to participate in this research study being conducted by Insert your name ☐

5. I understand that I will participate in a recorded focus group with the
   researcher on the agreed topic. ☐

6. I understand that a written transcription of the focus group is available
   to me on request. ☐

7. I grant full authorisation for the use of the above information on the
   full understanding that my anonymity and confidentiality is preserved. ☐

8. I grant permission to use a pseudonym or first name. ☐

_____   _____   _____
Participant   Date   Signature

_____   _____   _____
Researcher   Date   Signature

1 for participant, 1 for researcher, 1 to be kept with research notes

Appendix IV: Table for data collection

Advert Classification	Sorting Criteria	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
Advert Category	Traditional / Progressive/ Femvertising																				
Industry / Brand	Product																				
Cost	High cost (Car) /Medium cost Gas) Low cost (house hold items)																				
Voiceover	Voice over gender - male or female																				
Who is the primary character in the advert	Male or female																				
Are women in the advert	Yes / No																				
Are women in the home	Yes / No																				
Are women in the advert mothers	Yes / No																				
Role of women in the advert	as purchasers/ to decorate the product/ to make men look good																				
Role of men in the advert	as purchasers/ to decorate the product/ to make women look good																				
Are men in the home	Yes / No																				
Are men in the advert fathers	Yes / No																				